

The Classical Bulletin

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No. 8

The Vergilian Simile

The most imaginative poetic figure, the most proper epic trope is the simile. How does Vergil manage this literary form of the imagination, artistically?

The longest and most peculiarly Vergilian simile (most truly Vergilian because most characteristically Roman) occurs in *Aen.* I, 148-156. Dryden's remarks on the effective position of Vergil's similes in general and on this one in particular are instructive. "This I have observed of Virgil's similitudes in general, that they are not placed, as our unobserving critics tell us, in the heat of any action, but in its declining. When he has warmed us in his description as much as possibly he can, then, lest that warmth should languish, he renews it by some apt similitude, which illustrates his subject, and yet palls not his audience. . . . This is the first similitude which Virgil makes in his poem, and one of the largest in the whole; for which reason I rather cite it. While the storm was in its fury, any allusion had been improper; for the poet could have compared it to nothing more impetuous than itself: consequently he could have made no illustration. If he could have illustrated, it had been an ambitious ornament out of season, and would have diverted our concernment: *nunc non erat his locus*; and therefore he deferred it to its proper place."

Ac veluti magno in populo cum saepe coorta est
Seditio, saevitque animis ignobile vulgus,
Iamque faces et saxa volant (furor arma ministrat),
Tum pietate gravem ac meritis si forte virum quem
Conspexere, silent arrectisque auribus adstant;
Ille regit dictis animos et pectora mulet:
Sic cunctus pelagi cecidit fragor, aequora postquam
Prospiciens genitor caeloque inventus aperto
Flectit equos curruque volans dat lora secundo.

This simile is unified by four major points and about six minor ones. Neptune, ruler of the deep, by a word, calms the tempest-tossed sea, dispels the storm-clouds and restores the brilliant light of day, just as the orator, ruler of the hearts and wills of men, by a look disperses the maddened throng. As to the circumstances or minor points of similarity, they help to set forth the major points. The sea is likened to a flourishing city, and the surging billows to the mighty concourse of people. Darkling clouds snatch away the light of day, and mid murky gloom lightning flashes, and deafening thunder roars and then rumbles off, while the wind sweeps rain and hail over the city: just so seditious plots cloud the

happiness of a city, then gleam the flashing fire-brands, then fall stones and other weapons in an attack on the leaders of the state. The parallelism may be presented thus:

Neptune,
ruler of the deep,
calms the stormy sea
by a word.

The political leader, an orator,
ruler of the sea of faces,
calms the rising rebellion
by a look.

The sea
the great billows
storm clouds
lightning
hail and rain
thunder
winds

A flourishing city
a mighty concourse of people
seditious plots
battle-axes, fire-brands
stones and other weapons
din of shouts and chaos
fury and madness

We may further note how the perfection of oratory is displayed in "*ille regit dictis animos et pectora mulet*": the orator convinces his audience by reasoning and moves their wills by persuasion. The three opening lines are a fine "hypotyposis" and delineate, in fast, bold strokes, a French Revolution *Jaquerie*, a Luddite riot, or a modern prison revolt. The stage for a popular insurrection is set in the first line; the fuse is set sputtering in the second; the bomb bursts, with a shower of shrapnel, in the third; finally order is restored by the political leader.

"Diana and Dido" forms the subject of another simile (I, 496-504):

Regina ad templum, forma pulcherrima Dido,
Incessit, magna iuvenum stipante caterva.
Qualis in Eurotae ripis aut per iuga Cynthi
Exercet Diana choros, quam mille secutae
Hinc atque hinc glomerantur Oreades; illa pharetram
Fert humero gradienque deas supereminet omnes;
Latoniae tacitum pertemptant gaudia pectus;
Talis erat Dido, talem se laeta ferebat
Per medios, instans operi regnisque futuris.

There are about eleven points of contact. Aeneas, enshrouded in the Cloak of Invisibility, sees Dido approach and is wrapt in wonder at her beauty of form, her majesty of gait and the splendor of her retinue. These same qualities are conspicuous in the simile, for Diana is surpassingly fair, shows exquisite grace and dignity

of bearing, as becomes a goddess, and has a retinue of mountain Nymphs. These are the points of similarity in outline:

- a) Diana in the mountains
Dido in the city
- b) Diana amid her Nymphs
Dido amid her youthful subjects
- c) Diana has *mille* Oreades
Dido has *magna* iuvenum caterva
- d) Diana leads a dancing *chorus*
Dido leads *bands* of youths
- e) Diana directs the dance: *exerceat choros*
Dido directs her rising realm: *instat operi regnis-que futuris*
- f) Diana's beauty is heightened by her companions
Dido is fairer than her followers
- g) Diana surpasses all in grace and majesty
Dido surpasses her retinue in queenly gait
- h) Diana visits the banks of Eurotas and the heights of Cynthia
Dido passes through her city
- i) Diana goes to see her mother, Latona,
Dido goes to the temple of Juno, her protectress
- j) Diana has a host of attendants (*glomerantur*)
Dido is surrounded by her attendants (*stipante*)
- k) Diana, the huntress, bears the quiver
Dido, the queen, wears the robes of royalty

Just as here Dido, whom Aeneas admires, is compared to Diana, so in the fourth book (141-150) Aeneas, with whom Dido is in love, is likened to Apollo.

The second book of the *Aeneid*, lines 624-631, contains the famous simile of the felling of an ancient ash. This simile is suggested by Homer who (*Iliad* IV, 482) likens the fall of a man to a falling tree; but, says Sidgwick, "the elaboration and application here are entirely original." The *antiqua ornus*, the gradual stages, the frequent blows, the picturesque *supremum congemuit*—all illustrate well Vergil's workmanship compared with Homer's.

Tum vero omne mihi visum considerare in ignis
Ilum et ex imo verti Neptunia Troia;
Ac veluti summis antiquam in montibus ornem
Cum ferro accisam crebrisque bipennibus instant
Eruiere agricolae certatim; illa usque minatur
Et tremefacta comam concusso vertice nutat,
Vulneribus donec paulatim evicta supremum
Congemuit traxitque iugis avolsa ruinam.

The fall of ancient Troy, after a ten years' siege by the Greeks and the consequent overthrow of the wealth and power of Asia, is compared to the felling of an ancient mountain-ash.

Studied in detail, the simile reveals the following points of comparison:

the ancient ash	ancient Troy
on the mountain top	situated on a high hill
long hacked at	besieged for ten years
frequent blows of the axe	countless battles
woodsmen	the Greeks
threatens to fall	seemed often to be falling
nods with rocking crest	cp. the 'coronal turrets,' Eurip. Hecuba, 910
overcome by wounds	Troy's manhood bleeding to death
one loud last groan	shrieks and groans heard in Troy's last hour, cf. <i>Aen.</i> II, 486.
the falling ash "traxit ruinam"	Troy's fall overthrew Asia's wealth and power.

The three similes discussed above show that, in working them out, Vergil did not allow his clear mind to be obscured by an inrush of all kinds of fanciful or picturesque detail, but kept his purpose, which the similes were intended to serve, steadily before his eyes, like a beacon light, to guide him in the search after picturesque embellishment. With Vergil, it is not a case "of securing the main likeness, but making no scruple to play with the circumstances." This feature so evident in the three similes discussed above, is conspicuous in all Vergilian similes.

Weston, Mass.

VINCENT DE P. O'BRIEN, S. J.

Correction of Classical Composition

Following on papers that dealt with the Preparation and the Presentation of Classical Composition work to students at the age of sixteen to eighteen years, the teacher's activities as a corrector of such work, prior to its reappearance in the classroom, will obviously be conditioned by the specific methods which preceded. There is a unitary basis of reading provided beforehand, and from that source is drawn a body of composition material that is necessarily of uniform standard quality. Deviation from that standard supply is ruled out for all pupils: it is impossible for even the abler pupils, for whose personal adventures in search of expression-forms, entirely to be encouraged, a rule of identical quality, with detailed proof of origin, is set. The uniformity of material is further safeguarded by its operative mobilization for use.

A clear result of this fully educative plan is that the number of real mistakes to be expected, save from exceptionally weak students, will be very small. Practically they will be limited to grammar connections, and since they are so limited, the individual part of the composition work can be counted on as being of more than average fair quality. Marking—which should always be used even with advanced classes—will therefore be rigorous. There should be plenty of room at the top of the scale, available for the placing there of really meritorious work, and none other. At the same time, an effective means exists of encouraging the weaker students, whose general mark cannot be counted on as likely to be more than moderate in value.

The exercises of a class should be sorted out before correction, into three or four groups, based on average expectation of quality. The best group should be taken first on all occasions, and so downwards to the most inferior grade. An observance of such a group-system order, not carried down to a fixed individual order of exercises, will accustom a teacher to evenness of marking work, and render his judgment sensitive to any unevenness in a student's work from day to day. When the exercises of a group have all been read and critically noted, they should then be individually appraised, and a mark assigned to each. This secures relative accuracy of judgment as between the members of a group, and also provides a corrective for any undue measure of difficulty in the piece to be done, as well as for the opposite condition.

The general similarity of vocabulary will make correction rapid, especially towards the middle and end of the class series. Positive correction should be totally excluded. A set of signs, single letters well known to the class, used in the margin opposite each line of the work, should indicate the presence of an error or desired alteration in that line. Thus C would indicate Concord; M, Mood of a verb; O, the Order of words, and so on. The determination of the exact error, and its positive correction, will be the task of each pupil. The weakest group of pupils should be aided by placing some of these signs over the exact word, or even the exact part of the word, needing correction. The letters used should as above be themselves significant, suggestive of the required alteration.

The teacher's work is poorly done, if all his recorded signs deal with errors, corrections, or even improvements. Especially with weaker pupils, but on occasion with others also, use should be made of one other sign, arbitrary in its form, and hence to be kept unique. This is the sign of commendation. A good form is a dotted or spaced series of strokes under a phrase. By its use, even one successful patch can be praised, despite the worst of mistakes and failures.

Besides the exercises under correction, a strip of paper should be kept, divided into four sections, corresponding to the quarters of the section of composition that is under review. On this strip should be succinctly noted, for each quarter of the work, the salient things to be observed and later commented on for class instruction. Any commended phrase should be specially noted, with the name of the pupil who fashioned it, for full use later on. The commended phrase has ten times the educative value of the corrected phrase, and when it is availed of publicly, the good worker of mediocre ability can be effectively given his public due.

The point now reached is just half way through the whole system of Composition-Practice which it is the aim of these papers to present. There is no field of class work in which more care is needed with a view to producing maximum results and to avoiding sheer waste of previous hard effort, than in the processes of collective revision done with and for the whole class, of providing

a good class-version of the Composition Sections, of stabilizing the results of teaching and writing by competent use of subsequent auxiliary activities relative to the whole Composition. These essential services will be considered in a following series of short papers.

Dublin, Ireland.

T. CORCORAN, S. J.

New Books

An interesting volume of essays, suitable for ten-minute background readings in a busy Latin teacher's day, is *Humour in Varro and Other Essays*, by Harry E. Wedeck (Basil Blackwell, Oxford; 6/ net). In a sprightly and entertaining style the author ranges over great stretches of Roman literature and life, bringing out admirably some of the more attractive human traits of the Lords of the World. Especially good are the short papers on Humour in Varro, Seneca and Apuleius. Country-life in Latin Literature, Objurgation in Plautus, Epithet and Simile in Homer, Vergil and Statius, Affection for Children Among the Romans, and the Vocabulary of Affection.

Four recent additions to the valuable library of Oxford translations (Oxford University Press, New York) are *The Phaedo of Plato*, by the Hon. Patrick Duncan (\$2.00), *The Epinomis of Plato*, by J. Harward (\$1.70), *The Agamemnon of Aeschylus*, by Sir Henry Sharp (paper, 85c), and *The Iphigenia in Aulis of Euripides*, by F. Melian Stawell (\$1.00).

The two Plato translations read smoothly and are worthy companions of the other volumes of the series. Mr. Duncan's *Phaedo* contains two essays, the first, an excellent discussion (under the influence of J. Burnet and A. E. Taylor) of the "Theory of Ideas in the *Phaedo*," the other, a shorter study of "Socrates and the Doctrine of Immortality." Mr. Harward's *Epinomis* is far more than a mere translation. It contains a detailed analysis of the dialogue, discussions of its genuineness, structure, style and other relevant matters, and some thirty pages of notes on the text.

The two new versions of Greek tragedies are especially welcome. Sharp's *Agamemnon* is a remarkably clear and simple, as well as beautiful rendering of what is perhaps the greatest lyrical drama of all time. It seems well adapted to the chief purpose the translator had in view, viz. the production of an acting version for the modern stage. Miss Stawell's *Iphigenia in Aulis* deserves to rank with Professor Gilbert Murray's translations of Euripides. Besides her excellent metrical version, the volume of 128 pages contains a good introduction, a summary of the plot, and six musical settings of the more typical and salient portions of the choruses, mainly based on Gluck's "Iphigenia in Aulis." For a Greek tragedy, this play is remarkably modern in tone, full of rapid movement, reversals, and realistic touches.

F. A. P.

Greek and Roman hearers demanded harmony and finish, and their ears were extremely sensitive.—*Frank Gardner Moore.*

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Vol. VI May, 1930 No. 8

Editorial

Latin teachers who have been perplexed by the "modern" problem of securing in their teaching all the objectives of Latin study put forward in the Report of the Classical Investigation and other recent books and documents, should not fail to read a short but very sensible article by Professor Nutting in the *Classical Journal* for April (Vol. XXV, No. 7), entitled "The Foundations of Latin." In questioning the desirable effects of the type of beginners' Latin book now flooding the market in altogether unreasonable abundance, Professor Nutting would recall the Latin teacher from the too conscious and too eager pursuit of secondary objectives to the sound and all-important advice of Quintilian: "Nomina declinare et verba in primis pueri discant; neque enim aliter pervenire ad intellectum sequentium possunt." This sort of perfectly obvious, old-fashioned and common-sense advice is very timely and much needed at present; for what with problem studies, technical terms, programmes of objectives, and other similar complications, many a poor teacher has become so bewildered and mystified as not to see and appreciate the perfectly obvious in Latin teaching. "The issues here," as Professor Nutting says, "have become strangely mixed." And he very truly and pertinently adds: "Experience has shown clearly that, when attention is directed to the sole business of laying a sound and complete foundation for the mastery of Latin, the by-products take care of themselves more or less, without all this intensive cultivation."

The rhetorical works of Cicero formed the subject matter of a scholarly exhibition in the college auditorium of St. Andrew-on-Hudson, Poughkeepsie, N. Y., on Sunday afternoon, March 23, when the members of the graduating class of that Jesuit house of classical studies presented an *Actus Ciceronianus*. The *Actus* was conducted by Mr. LaVerne F. Wilhelm, S. J., of Buffalo, N. Y., who presented all the rhetorical works of Cicero for translation, exposition, literary appreciation, and analysis. Three members of the graduating class proposed objections against specific principles of rhetoric as expounded in these works of Cicero, based largely on Aristotle, Quintilian, and other early rhetoricians. These objections, as well as those proposed by faculty members and invited guests, were clearly and concisely answered by Mr. Wilhelm. The exhibition lasted one hour and a half, and the programme concluded, as it had begun, with the singing of a Latin hymn by the audience.

During the current semester St. Louis University High School boasts classes of forty-eight and fifty-four Greek students in the third and fourth years respectively. A splendid record surely for an American high school in the year 1930!

The sophomores of Fordham University are staging a novel literary meet in honor of the two-thousandth anniversary of Vergil's birth. There will be six events, open to all Fordham sophomores, as well as to the sophomores of any other colleges that may desire to compete. The events of the meet will be: a sonnet, a five-minute speech, a one-act play, a short story, an informal essay and a poem. The essay is restricted to four typed pages; the short story to five; the one-act play to six. All the compositions must touch upon Vergil in some way.

High School Latin Contest, 1930

The annual Interscholastic Latin Contest conducted by the high schools of the Missouri and Chicago provinces of the Society of Jesus, was again made part of the mid-year examinations this year. The passage for sight translation was taken from the opening paragraphs of Cicero's *Somnium Scipionis*; the prose composition was a piece on St. Aloysius. The winners of the first ten places were as follows:

1. Francis L. Lyons, Loyola Academy, Chicago.
2. Mark Dunn, Regis High School, Denver.
3. Clement A. Green, Creighton University High School.
4. Curtis E. Watts, Loyola Academy, Chicago.
5. Arthur A. Calek, St. Ignatius High School, Chicago.
6. Linus J. Thro, St. Louis University High School.
7. Ben Trujillo, Regis High School, Denver.
8. John O'Connor, Rockhurst High School, Kansas City.
9. Edwin J. Seiferle, University of Detroit High School.
10. Martin S. Fehlers, St. John's High School, Toledo.

An Academy in New Testament Greek

Sherman Kirk's article on "The Value of Greek to Religious Workers" in the December number of the *Classical Journal* caught my eye and heart. I am at one with him in deploring the tendency in theological schools to drop the requirement of Greek.

It may be of interest to some readers of the BULLETIN to note what has happened in our philosophers' Greek Academy at Weston this year. We decided to take up New Testament Greek after a year of chuckling with Aristophanes. We made a study of modern biblical criticism in the light of the papyri and ostraca, with many readings from Robertson, Deissmann, Moulton, Milligan, and Cobern. We dissipated the idea that New Testament Greek is unworthy of the efforts of classical Greek scholars. We were amused at some of the papyri, amazed at others.

Here is one from an *enfant terrible* to his father, who had slipped away to Alexandria for a holiday. "Theon to his father: If you won't take me to Alexandria, I won't write to you a letter or speak to you or wish you health any more; and if you go to Alexandria, I won't take your hand or greet you back ever again. If you won't take me, that's what's up." Then follows: "They fooled us there on the 12th when you sailed. But send for me, do! If you won't send for me, I won't eat, I won't drink. There now! I pray you may be well." In the same papyrus, the mother writes: "He quite upsets me. Off with him!" Moulton, in his popular little book "From Egyptian Rubbish Heaps," comments on the word "upsets." It is the same verb that we find in the *Acts*: "These that have turned the world upside down are come hither also."

Another papyrus is from a husband to his wife. "I want you to know that since you went away from me, I have kept lamenting by night and wailing by day . . . I never bathed nor anointed until August 12. And you sent me letters that could shake a stone; so much have you moved me." We all remember what our Lord says about fasting in the Sermon on the Mount. He is speaking of the way in which hypocrites fast. What he does say is that, if we do fast, we are to take care that we are absolutely sincere. "But thou, when thou fastest anoint thy head, and wash thy face." That was just what the hypocrites did not do.

Another papyrus, evidently part of a schoolboy's copy book, looks like the product of an hour in "jug." In it we read over and over again the first lines of that famous passage in Demosthenes on the Crown: "It was evening," etc. Another student has the temerity to write at the end of his homework: "Good luck to the writer and to the reader." Here is another letter that instructs us very much as to the manners and customs of the times. It was written by an Egyptian June 17, 1 B. C., to his wife Alis. "If you have a child, good luck to you! If it is a boy, let it alone. If it is a girl, throw it away." In the Semitic Museum of Harvard University we saw a fragment of St. Paul's Epistle to the Romans. The Museum authorities date it A. D. 316. It contains the first seven verses of the first chapter of

Romans. Written in crude penmanship, probably by some poor peasant, the noble words of St. Paul stand out to this day: "Paul, a servant of Jesus Christ, called to be an apostle."

One of the best examples we read, especially from the point of view of dogmatic theology, is the following: "Antonius, son of Ptolemaeus, invites you to dine with him at the table of the Lord Serapis in the house of Claudius Serapion on the 16th at three o'clock." "Lord" Serapis was the most widely worshipped god of the Egyptians, and this papyrus throws light on the titles given to Christ by the New Testament writers, i. e. "the Lord," "Son of God," "Savior of the world." When the Roman emperors were deified, they received these very titles, and there can be no longer the least doubt that the authors of the New Testament, in using such titles, openly ascribed divinity to Christ. The word *Kύριος* was once thought to be nothing more than a title of honor. The papyri prove that it was an ascription of divinity even in the early days of the Ptolemies. We also read some papyri of A. D. 1 mentioning sacrifices and libations for "the lord and god, Emperor Augustus." Scores of times we saw references to Nero as "the lord, the god," and the term "Kyrios Nero," occurring so often in the papyri, is an exact parallel of the *Kύριος Ἰησοῦς* in the New Testament. The Christians of the East listening to St. Paul preaching in the style of 1 Cor. VIII, 5-6, "For although there be that are called gods, either in heaven or on earth . . . yet to us there is . . . one Lord Jesus Christ," must have heard this solemn confession of the Apostles as a silent protest against the deification of the Roman Caesars. In this the Christians were at one with the Jews; for when a band of Jewish exiles after the destruction of Jerusalem refused to call the emperor "Lord," they were promptly burned. They held that Jahwe alone was the Lord. A hundred years later the confession of Christ as the only Lord led to Christian martyrdom. St. Polycarp in the year 155 went to martyrdom rather than say, "Lord Caesar." Clearly, then, the New Testament title "Lord," given to Christ, is equal to "God." All these papyri have come forth from the land of Egypt, the best possible safe-deposit vault for such priceless treasures.

In our actual classwork, as a first assignment, we selected the Sermon on the Mount. We pictured the majestic Christ standing on the heights of the "Horns of Hittin." In fancy we saw at His feet vivid groups of people in many-colored garments, some from Idumaea, and Judea, some perhaps from Tyre and Sidon. We viewed this masterpiece from a literary standpoint, its sublime content, perfection of form, simplicity of expression, and vivid imagery. We spent a month of Sundays on the 5th, 6th and 7th chapters of St. Matthew. *Non multa, sed multum*. In class discussions the content of the sermon was contrasted with the philosophy of Plato, Aristotle and the Stoics. One student cited a remarkable quotation from an ancient Egyptian funeral ritual. The deceased had written, "I have made to the

gods the offerings that were their due. I have given food to the hungry, drink to the thirsty, and clothes to the naked." We were amazed at this passage. We noted how the sublime doctrine of Christ appealed to the heart of pagan civilization.

Under the second topic, perfection of form, we criticised in detail the following well-known passages: "You are the salt of the earth." "You are the light of the world." "Our Father who art in heaven." "Lay not up to yourselves treasures on earth."

In the Beatitudes we noted the fine Hebrew parallelism and the nice position of μακάριοι. One student commented on the Attic sense of the word as signifying one of the upper class of society. Does this suggest that the poor, the meek, and they that mourn will become the aristocrats of heaven? Under "simplicity of expression" and "vivid imagery," we considered the abstract message of the Sermon on the Mount: "Be ye therefore perfect as also your heavenly father is perfect." Christ was no pedantic schoolmaster. He employs the simple language of children, and speaks of beggars, the mild and meek, and them that mourn. What a vivid way of bringing home to men the message of Christianity!

We noted, too, how neatly Christ summed up the content of pagan philosophy. "Therefore I say to you, be not solicitous for your life, what you shall eat, nor for your body, what you shall put on." We felt too the power of simple imagery in the words, "the birds of the air," "the lilies of the field," "the grass of the field."

We listened to the Perfect Orator. It is essential for the speaker to appeal to all the faculties of his audience. The subject must shine forth as clearly as the noonday sun. The orator must work on the intellect of his audience by means of his own clear and noble thought. He must subdue their imagination and sway their will. All this Christ did in the Sermon on the Mount. His introduction, the Beatitudes, must have won the hearts of those who listened. Life was no longer a puzzle. Death was no longer a leap into the dark. Christ's message was quite clear to those who listened.

Under figures of speech we noted hyperbole in Mt. VI, 3, αὐξησας in Mt. VII, 7, fine parallelism in Mt. IV, 3-11. Under vivid imagery we commented on "the cowering or poor, the tame or humble, they that mourn, the salt of the earth, the light of the world, a trap or scandal, to tarnish, to wash, a moth, the rust, to dig through, the flying things of the heavens, the lilies of the field, the grass of the field, a little dry particle, a beam, through the narrow gate, the wide and broad way to destruction, the clothing of sheep, ravenous wolves, grapes from thorns, figs from thistles, a house built on a rock, a house built on sand, the multitude or mob smitten with admiration." Nothing escaped the eye of Christ—not the loved beauty of His native land, nor the flowers of the field, nor the flying things of the air, nor the misery and wretchedness of the people. Those who listened were amazed, stricken in admiration at His doctrine.

This is a little notion of the work of our Academy. We think that we came a little nearer to the crowning

glory of the language of Homer and Plato, Herodotus and Demosthenes. Mahaffy (*Greek Life and Thought*, p. 530) once wrote of the Greek learned by the Jews as "the new and artificial idiom of the trading classes," which had neither, "traditions nor literature nor those precious associations which give depth and poetry to words." This was a mistake. Mahaffy later wrote: "They write a dialect simple and rude in comparison with Attic Greek; they use forms which shock the purists who examine for Cambridge scholarships. But did any men ever tell a great story with more simplicity, with more directness, with more power? . . . Believe against all the pedants of the world, the dialect that tells such a story is no poor language, but the outcome of a great and fruitful education." Out of Egypt, the land of mystery and hoary secrets, comes this new testimony to confound the critics. Criticism prospered too long on theory and denial; the papyri give facts; their evidence is positive. It sustains not the critics, but the Book which they so often attacked. One of the authors of that Book, St. John, once wrote on a sheet of papyrus that, "Christ is the Truth." The papyri have added their voice to John's and the Truth prevails.

Weston, Mass.

JOHN C. PROCTOR, S. J.

Quintilian on "Reading Latin with Pauses"

The following quotations from Quintilian may be of interest to those who have read the paper on "Reading Latin and Greek with Proper Pauses," published in the January number of the BULLETIN. It should be noted that the old rhetorician distinguishes carefully between "full stops," slight "pauses" and "checks in our breathing." A full stop is due at the end of a period. Cicero lays it down that a period should not ordinarily exceed the length of four hexameters, that is, as much as can be managed in one breath. But periods are made up of *cola* and *commata*, and since *cola* and *commata* have this in common that they represent rhythmical and logical units (or, in other words, "word-groups"), it is proper that these also be marked by at least momentary checks in our breathing. When one reflects how careful the old masters of style were in *constructing* their sentences, one is driven to the conclusion that any *reading* of Latin that fails to bring out this artistic structure must be faulty. We say *Romae si vivis, Romano vivito more*, and the adage can be applied to our reading of Latin: "If you read Latin at all, read it as Latin should be read," that is, as the Romans wanted it to be read.

IX, iv, 67: "While the beginnings and conclusions of periods where the sense begins and ends, are the most important, it is none the less the fact that the middle portion may involve some special efforts which necessitate slight pauses. Remember that the feet of a runner, even though they do not linger where they fall, still leave a footprint. Consequently, not only must *cola* and *commata* begin and end becomingly, but even in parts which are absolutely continuous without a breathing space,

there must be such almost imperceptible pauses." 68: "Who, for example, can doubt that there is but one thought in the following passage and that it should be pronounced without a halt for breath? *Animadverti, iudices, omnem accusatoris orationem in duas divisam esse partes*. Still the groups formed by the first two words, the next three, and then again by the next two and three, have each their own special rhythms and cause a slight check in our breathing: at least such is the opinion of specialists in rhythm." 69: "And just in proportion as these small segments of the period are grave or vigorous, slow or rapid, languid or the reverse, so will the periods which they go to form be severe or luxuriant, compact or loose."

XI, iii, 35: "It is also necessary to note at what point our speech should pause and be momentarily suspended and when it should come to a full stop." 36: "After the words *arma virumque cano* there is a momentary suspension, because *virum* is connected with what follows, the full sense being given by *virum Troiae qui primus ab oris*; after this there is a similar suspension; for, although the mention of the hero's destination introduces an idea different from that of the place whence he came, the difference does not call for the insertion of a full stop, since both ideas are expressed by the same verb *venit*." 37: "After *Italiam* comes a third pause, since *fato profugus* is parenthetical and breaks up the continuity of the phrase *Italiam Laviniaque*. For the same reason there is a fourth pause after *profugus*. Then follows *Laviniaque venit litora*, where a stop must be placed, as at this point a new sentence begins. *But stops themselves vary in length* according as they mark the conclusion of a phrase or of a sentence." 38: "Thus after *litora* I shall pause and continue after taking breath; but when I come to *atque alta moenia Romae* I shall make a full stop, halt and start again with the opening of a fresh sentence." 39: "There are also occasionally, even in periods, pauses which do not require a fresh breath. For although the sentence in *coetu populi Romani, negotium publicum gerens, magister equitum*, etc., contains a number of different *cola*, expressing a number of different thoughts, all these *cola* are embraced by a single period: consequently, although short pauses are required at the appropriate intervals, the flow of the period as a whole must not be broken. On the other hand, it is at times necessary to take breath without any perceptible pause: in such cases we must do so surreptitiously, since if we take breath unskillfully, it will cause as much obscurity as would have resulted from faulty punctuation. *Correctness of punctuation may seem to be but a trivial merit, but without it all the other merits of oratory are nothing worth.*"

J. A. K.

Pleasing sounds, combined in groups, marked by something like a rhythmical beat, furnish a kind of music which appeals in a strange way even to one who is hostile or indifferent to the speaker and his cause.—*Frank Gardner Moore.*

Some Facts of Adolescent Psychology Applied to the Teaching of High School Latin

The Latin teacher who wishes to develop his natural gift of teaching will not long content himself with experimenting as a means of improvement, but will build up a theory, a policy, or a set of principles, along which he consciously plans to improve. If his program be psychological, he will ask himself how *this* high school Latin must be taught to *this* human being, the American adolescent boy, in view of that human being's make-up of vivid but untrained forces.

Relying on the data of general dynamic psychology and of adolescent psychology, certain educators have formulated some sane principles for the guidance of teachers of youth. Their findings, unfortunately, are much too general to be of concrete service to a teacher in a specific branch of instruction, such as Latin. In this paper I am making a tentative effort to interpret some of these more general findings in the interests of Latin teaching. It is a bit of informal musing rather than a final pronouncement.

Popular and scientific study of the adolescent leads us to adopt the principle of interest as one of the primary canons by which to gauge the value of any kind of physical or mental training of youth. Latin should simultaneously profit and interest the student. If it profits him, it will develop his natural abilities. It must moreover interest him. For *this* Latin class is the teacher's audience. As in any other audience, a spirit of apathy or hostility among the students brings on failure of the teacher's purpose; and so evident is this, that we may claim that interest in Latin is not merely an adventitious aid to success, but indispensable to the right kind of cooperation, effort, and training to be derived from this study. Some features of Latin will always remain unpleasantly laborious; but in many respects it must captivate the teeming energies of the boy, must pique his physical and mental curiosity, both comfort his restlessness and chime in with his emotional idealism. Such interest would cure many cases of dullness, and would make smooth many of the rough ways of student and teacher alike.

Assuming that this theory of interest is established from psychology and daily classroom observation, we may consider two methods which extinguish the smothering flax of youthful interest, and then consider four springs of adolescent interest which we may tap.

A teacher with a false idea of thoroughness is one of the greatest foes of interest and an arch-enemy of success in classics. Adolescence is not the heyday of research, but rather the period of flowering possibilities and wide-eyed visions. An extreme insistence on mechanics, minutiae, exceptions, curiosities of grammar and of style, a devotion to the panoply of scholarship—all this not only haggles the boy's nerves, but robs him of that precious time in which we ought to fan the spirit of sympathy with Latin and the ardor of conquest over its literature and genius, so that the classics may become for him a source of power and of joy.

If this principle be true, it will be difficult to justify the penchant for parsing every word, dissecting the grammar of every line, grinding away at odd forms, drilling infrequent vocables, and giving any large time to rare constructions. Such methods disease the very marrow of interest, making Latin loathsome to the boy. A sense of relative values, an explicit campaign for fixed minimum essentials, a scientific knowledge of just what things are big things, will help to remedy much of this mistake. In other words, we must step into the classroom not merely to teach, but to teach according to a preconceived policy, which will foster interest, while it acquires something truly worthwhile for the student. Unwise thoroughness, moreover, sends us chasing over the whole of Latin grammar; we find labels for every construction, but no practical, clear knowledge; all breadth but no depth. Even in this saner thoroughness of depth, we must not injudiciously drug the student, as we see in cases where teachers "overdose" their classes, so that they lose their grip after Christmas. Do not propose, for instance, to teach the ablative absolute and nothing else until they master that. Rather use all things gently. Then, when enthusiasm lags, teach something new, leaving mastery of the old to some future occasion when the class is more ready for repetition. We should also note this curious fact, that what is actually more important for the understanding of Latin, naturally interests the boy more. Thus, the author's ideas interest the boy more than the grammatical vesture of those ideas, translation pleases him more than parsing, comprehension and construction more than analysis, the theme principle probably more than the theme. Yet there is a temptation to devote as much class time to parsing as to translation, and in general, to weigh the less interesting process equally with the more interesting.

Drill, wrongly used, is a second impediment to interest. We can imagine a mechanism of nerves so perfect that one impression fixes a fact or vocable or principle forever. Because of the inertia, incompleteness, and the various tangles and imperfections of our nervous system, this business of drilling must occupy much of a teacher's attention. On the other hand, the adolescent, in his constant quest of the new and in his aversion for the drill methods of the elementary school, is restive under drill and repetition. Hence we must drill him, but bore him as little as possible. We must drill more intensely, but do less of it.

But how drill more intensely? Let us muse a little on the technique of intensified drilling. 1. All new learning material, especially of the mnemonic type, should on its first impression come to the boy vividly, accurately, clean of unnecessary details. 2. Drill work should be spaced according to scientifically discovered principles of repetition, at gradually increasing intervals and a gradually decreasing number of repetitions on the same occasion. Instead of fifteen repetitions of the present indicative active of *rego* on one day, repeat it five times in class; require five more repetitions that

evening at home; allot three more tomorrow in class, one the third day, and so on, as you see the class needs. This is but one of numerous instances where this principle of correct drill could be applied. 3. Variety in repetitions disguises drill and makes it more tolerable. There must be half a dozen schemes for drilling vocables; as many for conducting a good grammar class. Translation class also lies open to such variety. One day a large section is devoted to structural analysis and general comprehension; the next day the same passage for rough and polished translation; the third day it is treated in parsing and grammar exercises, with another review of the translation. In this way, sixty lines might well be covered in three days instead of ten intensively studied, piecemeal and out of perspective, on five or more successive days. 4. Challenge ability to get something at the first attack. One example: Why repeat, "*Caesar, Caesaris*, masculine, Caesar" ten times? One or two accurate, concentrated observations, with all the senses and all the mind active, should impinge that for life on any normal plastic young brain. Pay the boys the compliment of expecting such powerful learning habits from them. 5. More observant study must be substituted for drill. One way to do this is to compare construction, endings, suffixes. Students may parade their glib knowledge of the rules for the accusative with infinitive and the object infinitive; but they will fail to identify each in context, because they have not observed the critical differences between the two constructions. Result is confused with purpose, a direct question with an indirect, or an indirect question with a relative clause, etc., etc. So, too, the meanings of various compounds of a verb are confused. Instead of fixing attention on the prefix and the new shade of meaning it introduces into the root form, a boy looks rather to the principal parts. But the parts are already known. *Duco* is a random example. In first high, he learns this word with its parts and meaning. In second high, he learns *adduco, reduco, subduco*; in third high, *induco, educo, conduco*; in fourth, *abduco*. All these come to him as isolated bits of knowledge. Why not tell him once for all that *duco* in all its compounds has the same parts, but that the important thing for him is to observe how the prefix affects the meaning of the word. The first high teacher might do this when *duco* is first met. So with sets of compounds of *eo, pello, moveo, traho, flecto*, etc. In this way, students will become acquainted with the primitive force of words in Latin and in English; they will acquire something of that most difficult art which Addison calls the "just" use of words.

The alert learner, we know, is more quick, more sure, and more retentive than the listless learner; the methods just named may aid us in replacing the over-drilled boy by the alert, observant, and interested student.

(To be continued)

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